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with Mr. Gamble's study of wages in Peking. He points out that because of the close personal relations between head carpenters and their workmen and apprentices, the heads know the actual living conditions of the workmen. The artisan is accustomed to a very simple standard of living. If he can maintain that standard he is content. If changes in prices or in money exchange threaten his standard, the guild very quickly changes the rate of pay.[1] The carpenters, like most skilled artisans in Peking, have no representative of their guild in the general Chamber of Commerce; but unlike most of the guilds in the city, they have a very close working relation with two other guilds, namely, the masons and the painters. Formerly the carpenters and masons belonged to one guild. The reasons for this cooperative relation given by Mr. Chang are: (1) all three worship the same guild founder; (2) because of the similarity of trades, all being related to the building occupation, it is the custom to increase wages in all three groups at the same time; (3) in the construction of buildings the three groups necessarily cooperate. In recent years many members of these three guilds have been engaged in the construction in Peking of Western-style as well as Chinese-style buildings. In all three trades it has been necessary to adapt the age-long practice of the craft to the demands of Westerners or of Chinese who had a Western preference for buildings constructed in other than the Chinese style. Frequently, also, it has been necessary to deal with foreign contractors in construction work such as the residences of missionaries, the hotels and the Union Medical College buildings. An attempt to establish a super-guild to include these three groups, to be known as the Lu Pan Industrial Union, is described in detail by Mr. Gamble. The failure of this attempt,

[1] Meng Gamble, *op. cit.*, pp. 90-106.

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studied by Mr. Gamble in 1919, is evidenced by our inability in 1925-26 to find any trace of the union.

When Mr. Chang, the old guildsman who gave the report, was asked wherein lay the real source of the guild's authority, he said he thought that a "sincere belief in the master," the "strict adherence" to traditional custom, the "sense of unity" among guild members, and the custom of deciding questions by "majority rule" were the elements that gave the guild its authority and elicited the loyalty of its members. In checking off the elements we had listed as forces which held the guild together, he indicated the following: (a) fear, (b) tradition, (c) respect for superiors, (d) mutual advantage of the members; and added again, "a sincere belief in the master." The mythological founder of the carpenters' craft, Kung Shu Lu Pan, is described in detail by Mr. Gamble as follows:

> Lu Pan, who is worshiped as the founder of the craft of the carpenters and all wood-workers, lived in the Province of Shantung about the Fifth Century B. C. Tradition has it that he was the cleverest man of his generation; that he cultivated the principles of reason and religion, knew a great deal about medicine and made things out of wood. His skill in wood-working was such that he never wasted any wood, and he was able to do his sawing and cutting without the aid of the lines ordinarily used by the carpenters. He is known as the founder of all engineering work, for he made a sky ladder for use when attacking his enemies in the air. This ladder raised and lowered itself, and when fully raised reached the sky. The Chinese say that perhaps the modern airship is the result of the sky ladder of Lu Pan. He invented a wooden bird, which flew to the sky and did not come back for three days. This was followed as a pattern by the men of the Han Dynasty, who invented the paper kite, and so Lu Pan is looked on as the originator of all playthings.
>
> Tai Shan was an apprentice of Lu Pan, but he was so stupid

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side is lacquered in red. Frequently designs of flowers or landscapes are added in gold or silver color. The boxes have the usual strong brass handles and locks.

Masons—*Wa Tzo* (*Lu Pan Sheng Hui*) (Tile Workers or the Sacred Society of Lu Pan [1]).

Tile and brick layers who work with mortar, plaster or cement.

Mat Tent Builders—*Peng Hang* (Mat Tent Guild).

A more expensive type of temporary covering for weddings and funerals than the cloth tents made by the awning makers is the temporary structure made of wooden poles tied together with rope and covered with ordinary Chinese matting. These structures are used not only for the ceremonies mentioned, but also for markets, stores, skating rinks, theatrical performances, and to keep the heat of the sun from courtyards of Chinese residences. The mats are made of reeds but are not manufactured in the stores.

Painters—*Yu Hang* (Paint Guild).

This group includes both the ordinary house painters and those who do rough decorative work with oil paints.

Paper Hangers—*Ming Yi Piao Hu Hang Hui* (The Spirit World Clothes and Paper Pasters Guild Association).

The principal occupation of the members of this guild is similar to that of the ordinary paper hangers in the West. They, however, not only paste the paper on walls and ceilings, but also on the windows. Before the introduction of glass from the West in comparatively recent times, paper was used instead of window glass. In addition, these workers manufacture the various

[1] *Cf.* p. 100.